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died after a short but severe illness. A "Memorial of Horatio Greenough," published in 1853, contains a collection of his papers on Art and other subjects, preceded by a life of the artist by H. T. Tuckerman.

CHESTER HARDING, an American portrait painter, born in Conway, Mass., Sept. 1, 1792. His family, who were poor, removed to Hatfield when he was eight years of age, and six years later to western New York. Here he divided his time between farm work and chair making. He served in the war of 1812, and afterward worked for a while at drum making for the army, having a contract with the U. S. government. He subsequently sold the right for the state of Connecticut of a patent spinning frame, and was engaged in cabinet making and other pursuits in Caledonia, N. Y., but was a sufferer by the financial distress which followed the war. Leaving his wife and infant child, he proceeded to the headwaters of the Alleghany, and embarking on a raft went to Pittsburg and procured work at house painting, accumulated a small sum of money, and then set off on his return to his home, walking the whole way, guided only by blazed trees for nearly 200 miles. With his wife and child he again reached the Alleghany, and floated as before down to Pittsburg. Here for a time he endured great poverty, but by economy kept out of debt. He worked as a sign painter, and while thus occupied met with a man named Nelson, who painted the portraits of Mr. Harding and his wife, but would not permit his sitter to see him work, and refused to give him any information as to his art. Mr. Harding resolved to try himself, and, with such coarse paints as he had, made an attempt at his wife's picture. He showed it to Nelson, who pronounced it a dead failure, and added that he need try no more; but other critics declared it an excellent likeness, and made good their words by sitting for their own portraits. He soon afterward left Pittsburg, and went to Paris, Ky., where he painted upward of 100 portraits in six months, and then repaired to Philadelphia for better instruction in his art. Some two years later he returned to Caledonia, paid off all his old creditors, and bought a farm for his family. He afterward pursued his profession in various places, and in six months painted 80 portraits. He sailed for Liverpool on Aug. 1, 1823, and remained three years abroad. He next resided in Boston. In 1843 he again went to England. He now lives in Springfield, Mass. Among the distinguished persons who have sat to Mr. Harding may be mentioned Presidents Madison, Monroe, and J. Q. Adams, Chief Justice Marshall, Charles Carroll, William Wirt, Henry Clay, Daniel Webster, J. C. Calhoun, Washington Allston, etc., in America; David Ricardo, Samuel Rogers, Lord Aberdeen, the Dukes of Norfolk, Hamilton, and Sussex, etc., in England.

JOEL T. HART, an American sculptor, born in Clark Co., Ky., about 1810. He was of humble parentage, and while a boy found employment in building chimneys and other kinds of mason work. His education was restricted to a quarter's schooling, but he became an indefatigable reader of such books as came within his reach, spending his evenings over them by the light of a wood fire. In 1830 he entered a stone cutter's establishment in Lexington. By degrees he was induced to attempt modelling busts in clay, and succeeded in obtaining good likenesses of many influential persons in Lexington and elsewhere in the West. Among others, Gen. Jackson and Cassius M. Clay sat to him, and the latter gave him his first commission for a bust in marble. The work when completed proved so satisfactory, that the artist was commissioned by the "Ladies' Clay

Association" of Virginia to execute a marble statue of Henry Clay. He commenced his model from the life in 1846, and after three years' labor upon it shipped it to Italy to be executed there in marble. He reached Florence in the latter part of 1849, and after waiting a whole year for the arrival of his model, which had been lost by shipwreck in the Bay of Biscay, was obliged to send to Lexington for a duplicate. This and other delays protracted the completion of the work for several years, and it was not until Aug. 29, 1859, that the statue was shipped for the United States. In the interim Mr. Hart has executed many busts of eminent men and some ideal works. He is now engaged upon a colossal bronze statue of Henry Clay for the city of New Orleans.

WILLIAM HART, an American painter, born in Paisley, Scotland, in 1823. Emigrating with his parents to the United States in 1831, he settled in Albany, and in a few years was apprenticed to Messrs. Eaton and Gilbert, coach-makers, in Troy, by whom he was employed to paint the panels of coaches. He subsequently painted Landscapes, portraits, and even window shades. Since 1848 he has been a regular exhibitor at the National Academy of Design, of which, in 1858, he was elected an academician, having for ten years previous been an associate. He has for some years been a resident of New York.

JAMES M. HART, brother of the preceding, and a landscape painter, born in Kilmarnock, Ayrshire, Scotland, in 1828, also commenced life as a coach-maker, and like his brother, was induced by a natural taste for Art to adopt the profession of a landscape painter. He went in 1851 to Düsseldorf, where he spent nearly a year under the instruction of Schirmer. He returned to Albany in 1852, and in 1856 removed to New York. In 1857 he was elected an associate of the Academy of Design, and in 1859 an academician.

SEPARATION.

LINES SUGGESTED BY A DRAWING BY O. T. BARRY.

THE morning light! it shines on me
As never morning shone before;
What tender-beckoning looks I see
While open swings yon pearly door!

Sister—that dear glad angel's smile
Is like a smile we used to know,
You cannot come! A little while—
The door stands open—let me go!

She sees the heavenly dawn behind:
The cloud that drops dull rain on me
The sunbeam flies its source to find—
Yet—Ah, my heart has need of thee!

I cannot lift my eyes—not smile,
Though thee from heaven I would not keep!
I know 'tis but a little while—
A little while—yet I must weep.

LUOY LARCOM.

A MAN's leisure is often a kind of Irish natural phenomenon, which diminishes in proportion as it becomes apparent: and, by the time people are fully convinced of its existence, disappears altogether. The same process often takes place in the case of his property.—*Boyes.*